

Om Mani Padme Hoom

for days on end. There are dancing and the exchange of presents; 796
there are prayers before images of the deities, prayers in the
chapels. There is no distinction between clergy and laymen, rich
and poor, men and women. Beggars kneel in pews next to the
elite. And the whole audience murmurs in unison, "*Om Mani
Padme Hoom.*"

At the entrance to the main chapel of the Hemis Monastery 788
there is painted on the right-hand wall the wheel of life, sacred in 778
Buddhist symbolism. It has been beautifully described by Suydam 531 •
Cutting in *The Fire Ox and Other Years*:

"The 'wheel of life' is a spoked disk, painted on a scroll. On the
hub are painted a cock, a pig, and a snake, standing for lust, greed,
and anger, the three vices that torment human beings. The rim is
divided into twelve segments, representing such metaphysical
concepts as 'sense surfaces and understanding,' 'indulgence,' and
'fuller life.' The area between hub and rim is divided into six com-
partments, sharply divided by the spokes. At the top is heaven, at
the bottom hell. The other four spaces are devoted to human life,
animal life, purgatory (tormented spirits), and titans.

"Closer inspection reveals a dolorous prospect—a multitude of
pictographs illustrating Buddha's doctrine that suffering is inevi-
table—'All is transitory, painful, and illusory.' Life is an endless,
wearisome round of rebirths. The pictographs illustrating human
life, for instance, show birth, old age, sickness, death, ungratified
desires, struggle for existence, punishments, bereavements, and
offensive objects and sensations. Hell is no less graphic. There are
eight hot hells and eight cold ones, with an additional outer hell
through which escaping spirits must pass without a guide. Each
of these has special tortures to suit various crimes and misde-
meanors.

"The 'wheel of life' is held in the claws of a monster who sym-
bolizes 'the hideousness of clinging to life,' and beyond the rim
is shown Buddha, who has escaped the round of metempsycho-
sis."

Beyond the High Himalayas

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• 531 As the lamas passed this scroll, I heard them mutter, "*Om Mani Padme Hoom.*"

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To the center of the main chapel is an altar covered with bowls filled with water and cereals. They are offerings to various gods. For the sake of prosperity, they are supposed always to be filled. I met the lama who attends them, a scraggy, barefooted man, and as he passed the altar I heard him mutter, "*Om Mani Padme Hoom.*"

There are thirteen large urns at Hemis, about four or five feet tall and three feet wide. They are filled each year with yak butter by some friend or benefactor, and lighted wicks stand in the middle. Each urn is supposed to burn a year. If the flame goes out, it is bad luck. The lama who had the main urn under his surveillance hovered near, wrapped in a soiled, red robe. As I went by I heard him murmur, "*Om Mani Padme Hoom.*"

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In the center of an adjoining chapel is a life-size statue of Buddha, where the devout bow in worship, murmuring, "*Om Mani Padme Hoom.*"

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Around Buddha are images of lesser deities and of Incarnate Lamas. There is one of Stagtsang Raspa, founder of Hemis. There is one of Mila Repa, the famous Tibetan poet who lived for eighty-three years and attained Buddhahood in that span even though [754] his early life was sinful. He had learned how to kill people by magic and for a while walked the path of darkness. Then he did penance under a Lobon (Guru) by the name of Marpa. Marpa made him build a house of stone, then tear it down and carry the stones back to where he had found them. He did this over and again, one time building and tearing down a house nine stories high. Marpa beat Mila Repa and gave him impossible chores to do in penance for his sins. Finally Marpa gave him the Initiation and the Teachings, and launched Mila Repa on a life of mortification of the body. He became a hermit in a cave on a high mountain, where he lived on nettles. He renounced food, clothing, and

13: Heber and Heber

531, 532

AJ4 West Tibetans AJ4

[For brief descriptions of representative and decorative religious art, see category 116, pp. 216-224, 246-268--Analyst]

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The bird king did fly out to eat --
And we soon slipped through.

2. The wide, golden gap in the South
By a gold-colored door is closed.
On it hangs a gold dust seal,
With the gold frog's golden tooth.
No damage is on the tooth, forsooth,
And unharmed remained the seal.
Lake Ma-phan swelled. Then with his suite
The gold frog went out to get something to eat. --
And we in haste slipped through.
3. The wide, blue gap in the West
By turquoise-blue portal is closed.
Seal made of turquoise dust
With the proud peacock's tooth.
No damage is on the tooth, forsooth,
And unharmed remained the seal.
When Dug-gil-lo swelled, then with his suite
The peacock went to get something to eat. --
And we in haste slipped through.
4. The wide, black gap in the North
By a black-colored door is closed.
On it a seal of iron dust,
With the black raven's tooth.
No damage was done to the tooth, forsooth,
Unharmed did the seal remain.
When the Byan-pa-gor-sa grew,
Out for food went the ravens' crew. --
And we in haste slipped through.

The peoples

Right. Listen with your ears!

/54/

Notes to XVa and b¹_A

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This song has a similar character to that of songs 1 and 2. The "proud /really: joyful, --Translator/ peacock" in stanza 3 corresponds to the "dancing peacock" of Indic poetry. With respect to the seal it should be observed that the Tibetans like to use lime in sealing. They do this by pressing a wooden signet into the lime.
[See pp. 72-74--Analysis]

Notes to Kh. XIXa and b ¹

This song has not been preserved in its entirety either. The missing verses a, 1 to 4, it was easily possible to supply from b, 1 to 4. The missing conclusion b, 10 to 13, has been completed by me in the spirit of the preceding verses. The bride purchasers believe they make their divine origin most effectively clear by asserting that everything that goes on in nature and inside the house is connected with them or was caused by them. sKra-lo, in verse 6, is evidently a tutelary deity. The name might possibly signify "the one with the curly hair." The Shog-yan plateau in verse 10 is not yet known to me. But the North country in verse 11 is the well-known Byan-than plain. It is clear that the conclusion of this song in Khalatse is not nearly as satisfying as the conclusion of the song quoted above, No. XIX in Tag-ma-cig.

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585^x

[776]

Concluding Observations

It is my intention to follow up this part of the wedding songs with a second and a third part in a special publication. If this plan should be somewhat delayed, it will be due to the difficulty in translating. For the first part, two manuscripts were available. The second part can only be translated on the basis of one single manuscript, and this circumstance results in a great deal of uncertainty in view of the archaic nature of the language. The Tibetan text of all three parts, together with a literal translation printed alongside it, is to be published in the very near future in a scholarly periodical.

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Rock Drawings

Table I ²

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|--------------------|--|------------|
| Number 1, 2 and 3. | The "white lioness with the turquoise-colored mane." A personification of the glacier. (Compare photograph.) | 531
821 |
| Number 4. | Kesar's horse (rKyan-hyun-dbyer-pa). | 773 |
| " 5. | Kesar on his horse engaged in hunting the antelope. On both sides are stupas, and over them branches of the sacred juniper tree. Unknown emblem (a square with diagonals). (Compare photograph.) | 778
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¹[See pp. 90-92, category 116 -- Analyst]

²[See p. 97, category 116 -- Analyst]

Table II ¹

531 Number 6. The "wishing cow of Paradise" (aDod-ajoi-ba).
773 (Compare photograph.) Underneath it a musk animal. The latter drawing was later destroyed.

Number 7 and 10. The "big old ibex." A personification of the cliff. Above number 7 a hallowed offering is drawn.

Number 8. Two Garuda (Khyun), so-called "ear-garuda."

Number 9. The horned Agu Pa-san-lan-ru-skyes.

Number 12. The same Agu in battle.

Number 11. Two water snakes (Naga).

531 " 13. Priests of the old religion. So-called On-po.
771

531 " 14 and 16. Religious dances. The dancers stand in single
535 file, one behind the other. In number 16 the leaders stand outside the line.

782 " 15. Beer offerings of the bride purchasers. Three jugs of
585 beer, decorated around the edge at the top with
531 little pieces of butter (ka-lcor). The leader of the bride purchasers is holding in his right hand an arrow decorated with little flags.

Table III ²

531 Number 17, 18. Hallowed offerings, flour and cake.

782 " 19. A small altar of the old religion.
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" 20. Probably a dos-mo. (Compare photograph.)

" 21. Hallowed offering of flowers or twigs of juniper.

" 22. The ear-garuda (rNa-khyun), in front of it a fox, behind it illegible letters

¹ [see p. 99, Cat. 116 -- Analyst]

² [see p. 99, Cat. 116 -- Analyst]

- Number 23. Male and female sex organs (request for the blessing of offspring). 53/
842
83/
- " 24. Spindles or form of the yoni (requests for the blessing of offspring).
- " 25. A little kid goat in the back part of the big goat's body (request for the blessing of offspring).
- " 26. Spindle or yoni.
- " 27, 31, and 35. Sun symbols. 84/
53/
- " 36. Moon symbol.
- " 28, 29, and 30. Games at religious festivals (harvest festival). 28 and 29, standing on the horse; 30, a fabulous animal, is represented by throwing a blanket over several people. 53/
527
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- /71/ Numbers 32, 33, 34, and 37. Forms of the swastika. 32, 33, and 37 are forms in the official Bon religion. 34 is the form in Buddhism, as well as that in the mythology of the saga world. 97/
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- Numbers 38 and 39. Hands (symbols of Wednesday?). 53/
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Origin of the Rock Drawings ¹

Table I: All from the banks of the Indus River near Khalatse, 53/

Table II: Numbers 6 and 10 from the banks of the Indus River near Khalatse; Numbers 7 and 11 from the /?/ yed mountain pass in Zans-dkar; number 8 from sBa-lu-mkhar; number 9 from A-ci-na-than; number 12 from Khalatse; number 15 from Kesar's Saddle near Khalatse; and numbers 14 and 16 from mDa.

Table III: Number 17 from sNye-tse in Zans-dkar, numbers 18 and 19 from the /?/ yed mountain pass in Zans-dkar; number 20 from Hu-nu-pa-ta; number 21 from mDo-mkhar; numbers 22, 23, and 25 from aBru-gui-dabs-khor. Number 24 from Khyun-ran-byon;

² [See pp. 93-99, Category 116 - - Analysis]

15: Francke--96

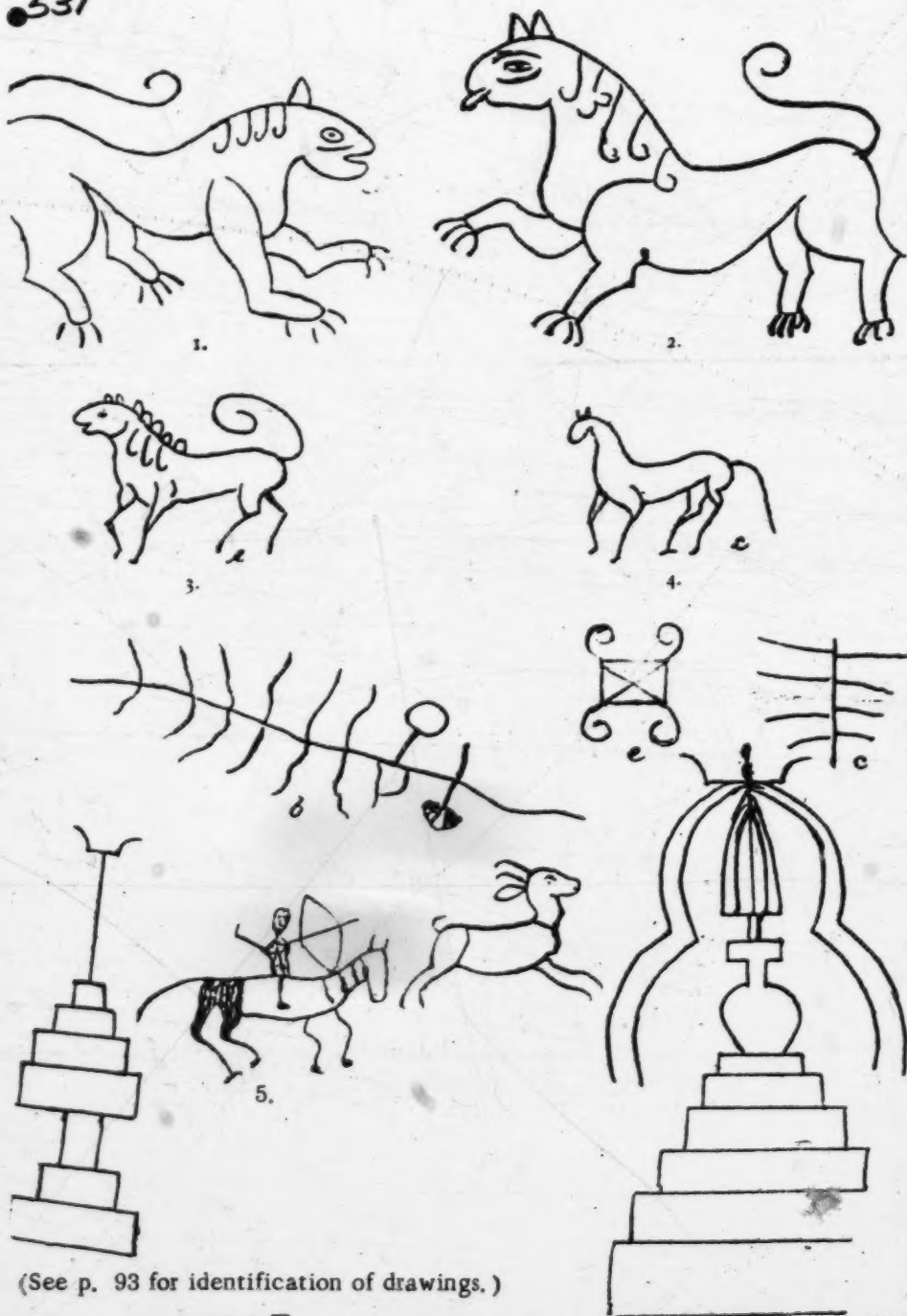
M-3 (no date) 1923

^{west}
AJ4, Tibetans AJ4

● 531

number 26 from Lahul; numbers 27, 28, and 29 by the Indus River near Ha-ri-tse; number 30 from Khalatse; numbers 31, 34, and 36 from Nyer-mu; numbers 32, 33, and 37 from Khalatse. Number 35 from Pan-jid in Zans-dkhar. And numbers 38 and 39 from Khalatse.

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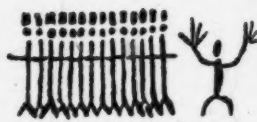
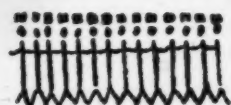
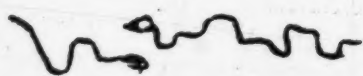
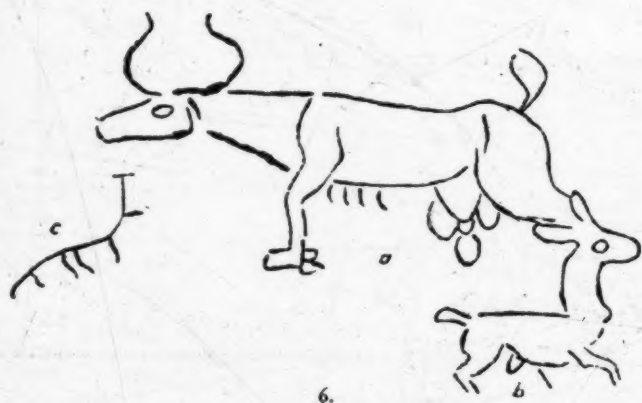


(See p. 93 for identification of drawings.)

[72]

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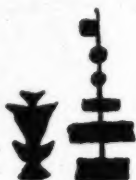
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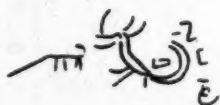
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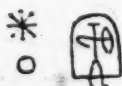
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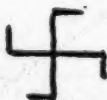
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/Illustrations and Photographs./ ²

532 / (1)/ Number 1. Dance of the bride purchasers (Drawing by
585 a native artist in Ladakh).
292

535 The bride purchasers (five here instead of seven) can be identi-
534 fied by their tall, golden hats, which characterize them as "children
415 of the gods." The leader is holding an arrow with little flags in his
hand. They dance by sliding a shawl like a snake across their
shoulders. The music: Two oboe players, two drummers each with
two kettledrums, and two tambourine beaters. The people clap
their hands to the beat of the music. The family of the bride is
inside the tent. Beer jugs made of clay and brass.

778 / (2)/ No. 2. Altars that have fallen into disrepair, dedicated
772 to the three realms of the world. They were probably
painted blue, red, and white. In the Skinling Valley near
Khalatse.

531/ No. 3. Rock drawings along the Indus River near Khalatse.
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137 Buddhist stupas, between them a small, horned altar belonging
to the pre-Buddhist religion. Twigs of the caper shrub.

778 / (3)/ No. 4. Rig-adzin-mgon-po of Gad-pa near Leh.

Three stupas of blue, white, and red color respectively. Con-
tinued existence of altars painted in the same manner and belong-
ing to the old religion, within Buddhism.

133 / (4)/ No. 5. View of the Tibetan part of the upper Sotlej
778 Valley.

Rough altar of the pre-Buddhist religion. Drawing by Prince
Waldemar of Prussia (1845).

772 / (5)/ No. 6. The holy mountain Purgul in the upper Sotlej
778 Valley.

Like the Kailases it belongs to the Tibetan Olympus. Up above
live the gods and the redeemed human beings. Drawing by Prince
Waldemar of Prussia (1845).

1 See pp. 103-112. Category 116--Analyst

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772



Nr. 2.

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137



Nr. 3. Captions for above pictures on p. 100

THE TREK THROUGH LADEKH TO LEH 205

793 who could make themselves understood to me and I to them, I began to realize that, as may be expected from a man when he is faced with the choice of hard work for life and poverty in his old age, or the possibility of a life not so hard and care in his old age, many were not really as devout, sincere and moral in their lives and thoughts as they should be and could be classified as professional lamas; it may be that I expected too much from them.

346 At the entrance to the monastery there were as always a number of prayer cylinders; upon entering we rotated these, thus sending our prayers to heaven as we passed. At the [231] entrance were also quite a few savage mastiffs which are there to guard the gates—from whom I did not discover—but they looked most vicious brutes even when the lama on duty held them back from us. In the courtyard was a large square building [776] containing the images; no woman may enter here. The dimly [562] lit chapel, odorous with incense, was interesting with elaborately and beautifully carved images of Buddha in all kinds of 353 346 stone, some being gilded. Spread out before the most important of them all was the most amazing collection of gifts, a French gilded clock, a Venetian glass vase with lustres hanging, a basket shape made up of coloured sea shells and filled with faded feather flowers, an ivory pagoda shape, and most surprising of all, a china funeral wreath under its glass canopy. The walls had the most lovely Chinese silk and Tibetan gold-embroidered velvet hangings. Beneath these were some bowls of “incarnation water”. To one side was a large stool, rather like a low table with a small rail around it; this had two steps leading up to it and was cloth covered, obviously the pulpit from which the Head Lama preached as he sat. To one side and at the feet of a great Buddha, were dull gilded metal “champagne cups”.

353 The most beautiful murals had been painted on the walls; the Chinese school revealed itself in many of them. Each of the figures was as though floating in a cloud in the heavens; one, a fair Tibetan figure playing a stringed instrument, was surrounded by white clouds, the next, a bolt-eyed, dark-skinned warrior with a sword in his hand floated in dark clouds. The Buddhist Ceylon priest said that they depicted Good and Evil: the Head Lama went into the story of a war fought between lamas and invaders. I am inclined to believe my P Ceylon friend.